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CHILDREN'S SINGING GAMES

CHILDREN'S SINGING GAMES

OLD AND NEW

*For Vacation Schools, Playgrounds, School-
yards, Kindergartens, and Primary Grades*

Revised and Compiled by
MARI RUEF HOFER

Author of

Popular Folk Games and Dances

and

Old Tunes, New Rimes and Games

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PREFACE

PRACTICAL contact with Vacation Schools, Social Settlements, and Playground work reveals the need of a connecting link between the strictly educational game of the Kindergarten and School and the later Gymnastic and Athletic games. This place the Singing Game seems most naturally to supply.

The Singing Game is truly the inheritance of the childhood of all nations. Wherever child life expands and develops, these plays are found. The continual reappearance of the old games in variously modified and corrupted forms, the creating of new ones wherever children meet to play, on village green or in city alley, give them a permanent claim to our attention.

The Singing Game also remains an unquestionable link between the past and the present, representing valuable tradition and lore of all ages. "Oats, Peas, Beans and Barley" has its counterpart in nearly every language. The ancient Swedish "Weaving Game" is incorporated in the figure dances of to-day.

This collection is an effort to bring into convenient form many of the favorites which find place in universal child-play. While the material has been somewhat pruned to meet the needs of to-day, the original form and content have been maintained as much as possible.

Each game here represented has a distinct reason for being. Besides the elements of interest supplied in repetition, rhyme, rhythm, gesture, choosing, counting, etc., the Singing Game provides the dramatic situation so dear to the child-heart. Here the opportunity for "acting out," as well as for spontaneous expression, is abundantly supplied.

Also the aesthetic elements of song and rhythm have peculiar value in making for the control and courtesy which are so much needed in the free play period of childhood.

The material incidentally groups itself under the heads of Soldier, Running and Chasing games, Representations of Trades and Domestic Life, and Social Themes. The compiler wishes to say that these games are not meant for "show" or "performance" purposes, but for real play with real children, under natural play conditions.

That they may be made useful in supplying the place of "Lazy Mary" and the "Little Brass Wagon" and kindred street favorites will be ample reward for the labor expended on this volume. The author has already been repaid in the pleasure and profit of research in library and life for time and trouble of compilation.

Thanks are also due to many Kindergartners, Teachers, and friends for enthusiastic research in school and street.

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SINGING GAMES AND THEIR SOURCES

Mari Ruef Hofer

IN GATHERING the materials for *Singing Games Old and New* many facts presented themselves of interest to teachers which had a tendency to arouse a deeper respect for the games, as well as to explain many of the half-forgotten traditions which gave them birth. The reappearance of both the form and contents of these old games in the modern street games shows that their spirit is not yet dead, however changed and corrupted their exterior semblance may have become. A comparison with current plays and games which originate among children shows their fundamental interest to be the same, and also undoubtedly prognosticates a long life for them among us still.

Round and Round the Village.—This game reverts to old village customs and is a survival of the periodic village festival at which marriages took place. One of the customs of Scottish villages is cited in Gregor's *Folk-Lore*, "when marriages take place the whole party make a circuit of the village." Miss Gomme turns the fact of the children standing still during the game and the simulating of the houses by "making windows" to the old merry-making called a "faddy." She says: "In the afternoon the gentility go to a farmhouse in the neighborhood to drink tea, and syllabub, and return in a morrice-dance to town, where they form a 'faddy' and dance through the streets until dark, claiming a right to go through any person's house, in at one door and out at the other." In Russia one of the customs on the eve of marriage is for the bride to go round the village, throwing herself on her knees before the head of each house. The game is given in Newell's *American Games* as "Go Round and Round the Valley." The "Faddy" is reported as still being played in rustic neighborhoods in England.

The Needle's Eye,—as known and played by American children, may be said to be strictly American, as no other such version appears, although a game, "Through the Needle's Eye," known in England, is played somewhat similarly to ours, with tug of war at close. A familiar game among the children of the ghetto in Chicago is called "Jack the Needle," but is a doleful, modern sweat-shop tale. This will be noted in a later article.

Looby Loo.—This still familiar and favorite game seems to have traveled a long journey of time down to the present day. In the fourteen settings given by Miss Gomme many curious allusions are preserved. The tracing of the origin and meaning of the game to a form of the choral dance is suggested by one of the oldest Scotch versions which gives, "Here we come louping," leaping, and is supposed to refer to the imitation of different animals. However remote these suggestions may be, the social appeal of this game is as strong now as ever. The activity, imitation, and fun of the game will always make it a favorite with

children. The last line of the verse, "All of a Saturday night," refers to the customary village green play hour.

The Mulberry Bush.—This game seems to have retained its original character throughout the centuries of its playing. With the exception of change of the name of the "Bush," it has survived almost intact. Miss Gomme attributes the origin of the game to the custom of the marriage dance around the sacred tree or bush. The peculiarly domestic character of the game might indicate the enumeration of the domestic virtues of the bride.

The Farmer in the Dell.—This game is found in Newell, and is quoted as a distinctively American game, altho it is mentioned among old English rhymes as the "Farmer in the Den." A similar form is found in Holland, under what is known as "In Holland Stands a House." Instead of a farmer, a prince lives in that house, and takes a wife, child, etc. This game seems to have political significance, as it results in the driving away of the prince and his family.

The Jolly Miller.—This old English favorite is found in many variations, always at the expense of the miller, who is facetiously viewed by the country people. It is found almost intact in the plays and games of the young people and children of America.

Winding Games.—This interesting form of game is attributed to a very ancient Anglo-Saxon tradition, that of tree worship, which is the parent form of all winding games. The game called the "Eller Tree" is one of the old English forms. This game represented a number of young men and women standing in a long line, one at the end representing the tree, about which the line begins to wind. The old saying with this was, "The old eller tree grows thicker and thicker." When the tree was finally wound, they would all jump together, calling out, "A bundle of rags," etc., the game ending in a general frolic.

The Bush Faggot—is another of the winding games.

Wind up the bush faggot,
And wind it up tight,
Wind it up all the day,
And then again at night.

This rhyme is repeated until all the players are wound around the center or tallest player in a tight coil. Then all sing, "Stir up the dumplings, the pot boils over," when all jump together until it ends in a general scrimmage.

The German "Snail Game" and the French "Shepherdess" are two very good types of this kind of game.

The King of Barbarie—shows a close relation to the French game, "The Duke and the Castle." The meaning of the game is identical with that from the French illustrating the storming and capture of a fortress. As represented by Alice B. Gomme in its variant English forms, it is played like the French game. Defiance and trial of strength seem to be strong elements of the game. One of the versions given will show the close similarity. Either "King" or "Queen" are used in the English setting.

Oh, will you surrender, Oh, will you surrender,
To the King of Barbarie?
We won't surrender, we won't surrender,
To the King of Barbarie.
I'll go and complaint, I'll go and complaint,
To the King of Barbarie.
You can go and complaint, you can go and complaint,
To the King of Barbarie.
Good morning, young prince, good morning, young prince,
I have a complaint for you.
What is your complaint, what is your complaint,
What is your complaint for me?
They won't surrender, they won't surrender,
To the King of Barbarie.
Take one of my brave soldiers, take one of my brave soldiers,
And then they'll surrender to me.

It is played much in the same form as the French game.

The King of France.—The following old Sheffield rhyme bears a resemblance to the better known—

O the grand old Duke of York
He had ten thousand men,
He marched them up the hill
And he marched them down again.

London Bridge.—The game of "London Bridge" is acknowledged to be one of the oldest and most widely popular of the folk-games. Its great age and the many changes and corruptions through which it has necessarily passed make it very difficult to account for the various settings in a logical way. Miss Gomme recognizes three distinct incidents to the poem which might account for its irrelevancy and length. She thinks the "bridge" setting the authentic one and the episode of the "watchman" and the "prisoner" foreign adjuncts, which became added later. Gathering from both Miss Gomme's and Mr. Newell's American games we gain interesting facts about the game, which are well worth bearing in mind.

The main idea of importance is that of the bridge itself, the construction of which in the early days was an occurrence of no small moment. The famous "London Bridge" alluded to in the text is quoted as the one built in the Thir-

teenth Century which was sixty years in planning, the planning and erection taking the better part of a century. The vast importance of bridges in those days for traffic and defense can scarcely be estimated. Many superstitions were connected with bridges in ancient times, that of the consecration of bridges by human sacrifice, mentioned by Miss Gomme, accounting for the "prisoner" episode. Also the difficulty of construction gives mention of materials in the game. Newell introduces suggestions of a mythological nature, as that the bridge is symbolic of the parting of body and soul, and the choosing on the part of those caught, the future state of heaven or hell. He bears out these statements from the French and German versions of the game, the "pins and needles" representing these places. It is claimed that the tug of war is an American addendum.

The Bridge of Avignon.—The well-known game by this name also shows high antiquity. This game indicates the importance of bridges as places of festivity, social occasions, dances, trials, and execution. In its adapted version it appears under the title of "In the Spring," which gives added opportunity for improvisations suitable to the seasons.

Mow, Mow the Oats.—This charming Swedish harvest game, presented for the first time in English playable form in *Singing Games Old and New* is mentioned by Newell, and he also gives a beautiful transcription of the same game in the form found among the Finns of the Baltic coast. It is extremely pleasing and pastoral in its form.

Reap we the oats harvest,
Who will come and bind it?
Ah, perhaps his darling,
Treasure of his bosom.

Where have I last seen her?
Yesterday at evening,
Yesterday at morning.
When will she come hither,
With her little household,

With her gentle escort,
People of her village?
Who has not a partner,
Let him pay a forfeit.

The Swedish Weaving Game.—This game also receives its first introduction in a translation from its original form of imitations of the process of weaving. It is interesting to note the opening of the melody on the second of the scale; also the syncopated effect of the time. This dance is known as the "Virginia Reel" in our country, also as the "Hemp Dresser's Dance" in Old England. Both the "Mow the Oats" and "Vafa Vadmal" are great favorites with the Scandinavian people.

Oats, Pease, Beans, and Barley Grow—has the honor of being played in every civilized country of the globe. Miss Gomme gives eighteen settings played in the English islands alone. The words have scarcely suffered change in the five centuries through which it can be traced. Newell suggests the game as traced to classic times, when it was supposed to have formed part of rustic festivities designed to promote the fertility of the fields, which also in turn was supposed to be the original purpose of the May festival.

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SOLDIER BOY, SOLDIER BOY

KINDERGARTEN

The musical score is written for a piano accompaniment and a vocal line. It consists of three systems of music. The first system has four measures with the lyrics: "Sol - dier - boy", "Sol - dier - boy", "where are you", and "go - ing". The second system has six measures with the lyrics: "Bear - ing so", "proud - ly the", "red white and", "blue?", "I'm", "go - ing where", "coun - try and". The third system has six measures with the lyrics: "du - ty are", "call - ing If", "you'll be a", "sol - dier - boy", "you may go", and "too.".

Sol - dier - boy Sol - dier - boy where are you go - ing

Bear - ing so proud - ly the red white and blue? I'm go - ing where coun - try and

du - ty are call - ing If you'll be a sol - dier - boy you may go too.

DIRECTIONS. Circle sings "Soldier boy" etc. One child steps into circle marching with flag. Child sings, "I'm going" etc. A words "If you'll be a soldier boy," stops and gives military salute to one in the circle who then joins in marching within the circle. This is repeated until all are chosen. This game makes a good introduction for a military march.

THE KING OF FRANCE

ADAPTED

Marcato



The king of France with forty thousand men

The king of France with forty thousand men

The king of France with forty thousand men

The king of France with forty thousand men

The king of France with forty thousand men

The king of France with forty thousand men

Gave salute and then marched back again.

Beat their drums and then marched back again.

Blew their horns and then marched back again.

Waved their flags and then marched back again.

Drew their swords and then marched back again.

Shouldered arms and then marched back again.



DIRECTIONS. Children stand in two opposite rows facing each other. One child marches between the two rows giving gestures and singing. As he steps back the two rows repeat, marching toward each other and back to place. A new leader is occasionally chosen. Other imitations than above may be used, but it is well to keep them within the sphere of the soldier, until that is exhausted.

HERE COMES ONE SOLDIER MARCHING

ADAPTED

The musical score is written for a piano and voice. It features a treble and bass staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody is simple and rhythmic, with accents on the downbeats. The lyrics are written below the notes.

Here comes one soldier marching, marching, marching, Here comes one soldier marching, Trum-te-tum te - tum.
 CHO. Why don't you take one of us, one of us, one of us, Why don't you take one of us " " " " "

Sol. My Country needs brave soldiers,
 Brave soldiers, brave soldiers,
 My Country needs brave soldiers,
 Trum-te-tum te-tum
 Cho. Why don't you choose the bravest,
 The bravest, the bravest,
 Why don't you choose the bravest,
 Trum-te-tum te-tum

Sol. My Country needs true soldiers, etc.
 Cho. Why don't etc.
 Sol. My Country needs strong soldiers, etc.
 Cho. Why don't, etc.
 Sol. My Country needs brave soldiers,
 Strong soldiers, true soldiers,
 My Country needs brave soldiers,
 And I give salute to you.

DIRECTIONS. This game is an adaptation of the old "Three Dukes," and is played in the same form with the exception that "one soldier" takes the place of the latter. Children stand with joined hands in a straight row. The soldier first marches and sings. Then the row advances singing the second verse. This is continued throughout, the children responding to bravest, strongest, etc., by look and gesture, until the soldier finally chooses one from the group who then joins him. The game is then repeated with the words, "Here come two soldiers," etc. Other characteristic words may be used such as tall, straight, swift, etc. The game continues until all are chosen, when all can join in a march, singing, repeating all the attributes before given.



THE DUKE AND THE CASTLE

FRENCH

The Duke and his men



THE CASTLE

We won't I tell you, we won't I tell you,
You can't carry the castle.

THE CAPTAIN AND THE COLONEL

The Duke sits yonder, the Duke sits yonder,
And he'll carry the castle.

THE CASTLE

Then go and bring him, then go and bring him,
He'll ne'er carry the castle.

THE CAPTAIN AND THE COLONEL

(Bending a knee before the Duke)

Great Duke of Bourbon, great Duke of Bourbon,
We come asking a favor.

DUKE

My gallant Captain, my gallant Colonel,
Say on what is the favor?

THE CAPTAIN AND THE COLONEL

A soldier give us, a soldier give us,
To help carry the castle.

DUKE

Go on, my soldier, go on, my soldier,
And help carry the castle.

The soldier goes with the officers. They recommence saying: "Take care, I tell you," etc. "We won't I tell you," etc. Then the officers return to the Duke demanding his soldiers. When they are gone they say:

Your son, pray give us, your son, pray give us,
To help carry the castle.

DUKE

My son, go with them, my son, go with them,
And help carry the castle.

The same play goes on around the castle as before. The troops return to the Duke and say:

If you were coming, if you were coming,
We'd soon carry the castle.

DUKE

Myself am coming, myself am coming,
And now we'll have the castle.

The Duke puts himself at the head of the troops and all try to separate the hands of the boys who represent the castle.

The traditional form of "The Duke and the Castle" is here given. A simplified form better adapted to younger children is added:

SOLDIERS.

Take care, I tell you, take care, I tell you,
Or we'll carry the castle.

CASTLE.

You won't, I tell you, you wont, I tell you,
You can't carry the castle.

SOLDIERS.

We'll bring our soldiers, we'll bring our soldiers,
And then we'll carry the castle.

CASTLE.

Then go and bring them, then go and bring them,
You'll ne'er carry the castle.

Then follow the naming of Colonels, Majors, Generals, etc., according to rank and between each assault of the castle, soldiers, etc. are placed behind the two children who play the castle. The castle is formed by choosing two children of equal height facing each other with hands resting on opposite child's shoulders. When all the soldiers are exhausted and more players remain the words "Citizens," "Women," and "Children," can be substituted.

The game ends in a tug of war.

THE KING'S LAND



DIRECTIONS. A free Tag-game. Children sing and dance forward upon the forbidden land occupied by the king. The intruders cannot be caught until the last word is sung. The one caught becomes king. This game is undoubtedly a survival of border warfare. This is a favorite sidewalk game.

HAVE YOU SEEN THE SOLDIERS

FRENCH

Have you seen, have you seen the sol - diers march - ing, Have you seen the
 Have you seen, have you seen the sol - diers' hel - mets, Have you seen the
 Have you seen, have you seen their flags wav - ing, Have you seen their
 Have you heard, have you heard their bugles blow - ing, Have you heard their

sol-diers march to war?
 hel-mets soldiers wear?
 flags waving high?
 bugles, forward march?

Where instrument is used fanfare may be played for grand finale and march.



DIRECTIONS. Many other imitations may be added by calling upon the children, for example: Children standing around the circle. One child within the circle gives the gesture. All sing while he marches and imitates. A new child is then chosen. Repeat until all are chosen when a general march around the room closes the game.

LONDON BRIDGE

ENGLISH



Build it up with iron bars,
Iron bars, iron bars,
Build it up with iron bars,
My fair lady.

Iron bars will bend and break,
Bend and break, bend and break,
Iron bars will bend and break,
My fair lady.

Build it up with gold and silver,
Gold and silver, gold and silver,
Build it up with gold and silver,
My fair lady.

Gold and silver 'll be stolen away,
Stolen away, stolen away,
Gold and silver 'll be stolen away,
My fair lady.

Get a man to watch all night,
Watch all night, watch all night,
Get a man to watch all night,
My fair lady.

Suppose the man should fall asleep,
Fall asleep, fall asleep,
Suppose the man should fall asleep,
My fair lady.

Get a dog to bark all night,
Bark all night, bark all night,
Get a dog to bark all night,
My fair lady.

Suppose the dog should meet a bone,
Meet a bone, meet a bone,
Suppose the dog should meet a bone,
My fair lady.

Get a cock to crow all night,
Crow all night, crow all night,
Get a cock to crow all night,
My fair lady.

DIRECTIONS. Two players represent the bridge by raising their arms so as to form an arch. The others form in line holding each other by the dress or hand and pass under the arch. When the words "My fair lady" are sung the two keepers of the bridge let their arms fall, catching whichever child happens to be passing under at the time. He then is asked "Do you choose gold or silver?" The keepers have privately agreed which of these words each will represent and the prisoner will be allotted to one side or the other according to his choice. When all have been caught the game ends with a "tug of war" between the two sides. The incident of the prisoner is here omitted.



THE FOREST WEASEL

FRENCH



It runs, it runs through the woods, Chase the nimble weasel, girls, It runs, it runs, how it runs, Weasel of the for - est green.

Here in passing it was seen, Chase the nimble weasel, girls, Here in passing it was seen, Weasel of the for-est green.



DIRECTIONS. A chasing game. One child pursues another in and out of the circle until caught. The one pursuing must follow exactly in the tracks of the weasel, in and out of the circle. If the weasel finds a *hole*—one child drawing his arms around him, he is safe until he again runs in and out. This may also be used for indoor game where a ring slipped on a cord is passed from hand to hand to escape the child who is searching for it.

ITISKIT ITASKET

1.

AMERICAN

The musical score is written for a single melodic line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody is simple and catchy, with lyrics written below it. The piano accompaniment consists of chords and single notes in both the right and left hands, providing a rhythmic foundation for the song.

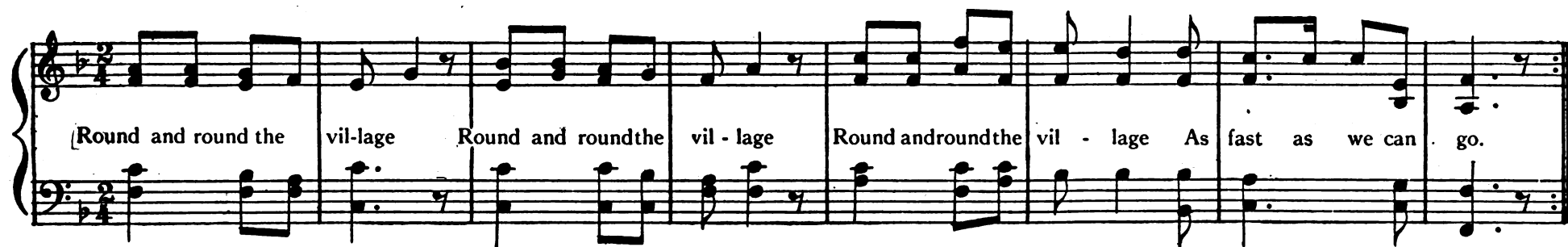
I - tis - kit, I - tas - ket, Green and yel - low bas - ket, I wrote a let - ter
to my love, And on the way I dropped it, I dropped it, I dropped it, And on the way I dropped it.

DIRECTIONS. A popular form of drop the pocket handkerchief. To be sung in rhythm with the slowly moving circle. To the words "I dropped it" the handkerchief is dropped behind some child, who pursues the one who dropped it. The latter escapes to the place in the circle occupied by pursuing child when the game is repeated.



ROUND AND ROUND THE VILLAGE

ENGLISH



1.

In and out the windows,
 In and out the windows,
 In and out the windows,
 As we have done before.

2.

Stand and face your partner,
 Stand and face your partner,
 Stand and face your partner
 And bow before you go.

3.

Follow me to London,
 Follow me to London,
 Follow me to London,
 As we have done before.

DIRECTIONS. The children form a circle with one player standing outside. The children of the circle stand still and at the first verse the child dances around outside the circle. At the second verse the children in the ring raise their hands allowing the one outside to pass under. She runs in under one pair of arms and out under another, and so winds in and out until she has passed around the ring. She tries to complete the circle by the time the verse is sung. At the third verse she stops in the center of the ring and chooses one for her partner and they stand facing each other till the last verse, when they bow and part. The first child then takes her place in the ring and the game is continued by the second child. There is no pause between verses nor between the ending of one round and the beginning of the next. Where there are many children a double circle is formed.

THE NEEDLE'S EYE

AMERIC

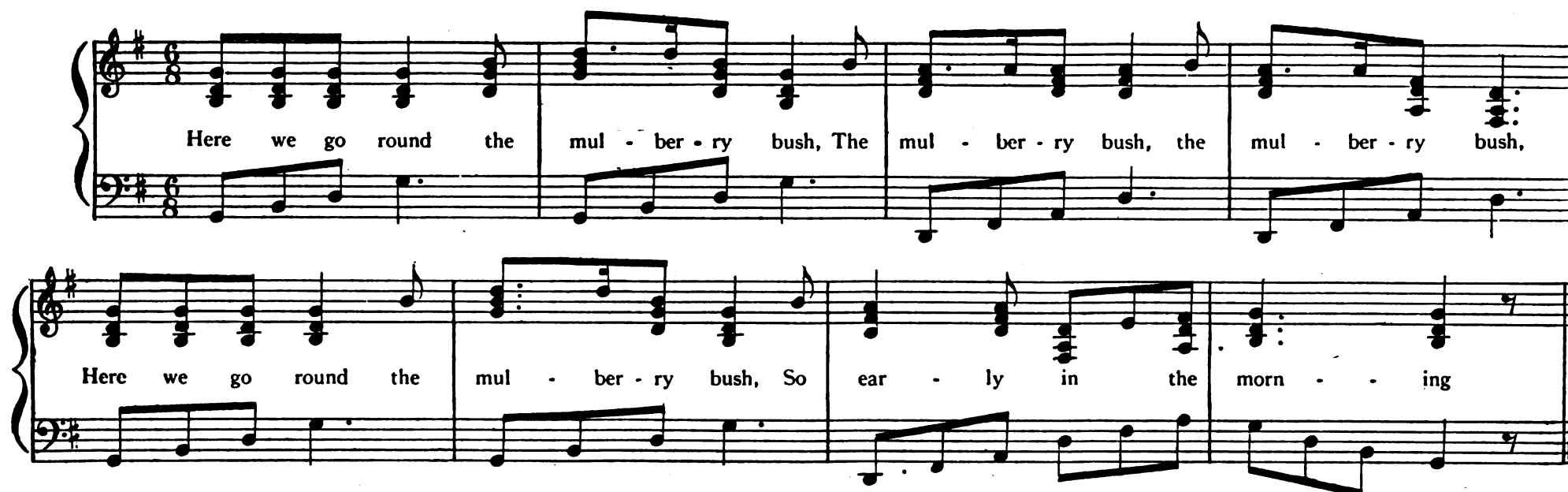
The musical score is written for piano and voice. It consists of three systems of music. Each system has a piano accompaniment on the left, with a treble and bass staff joined by a brace, and a vocal line on the right. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal line. The first system ends with a fermata over the word 'There'. The second system ends with a fermata over the word 'Be-'. The third system ends with a fermata over the word 'you.'

The
nee - dle's eye that doth sup - ply the thread that runs so tru - ly There
many a lass that I've let pass be - cause I want - ed you Be - cause I want - ed you Be -
cause I want - ed you There's many a lass that I've let pass Be - cause I want - ed you.

DIRECTIONS. This game is played in a manner similar to "London Bridge." Two of the tallest children raise their arms to form an arch, while the others pass under. The hands are dropped over the one who happens to be passing at the end of the verse; and the question "Will you have a rose or a violet?" "pins or needles?" is asked. The one caught then takes his place behind the one whose side he has chosen and the game goes on till all are caught. In order to avoid delay the chain continues winding and singing while the question is asked. When all have chosen sides they pull to test the strength of the thread.

HERE WE GO ROUND THE MULBERRY BUSH

AMERICAN



This is the way we wash our clothes,
We wash our clothes, we wash our clothes,
This is the way we wash our clothes,
So early Monday morning.

This is the way we iron our clothes,
We iron our clothes, we iron our clothes,
This is the way we iron our clothes,
So early Tuesday morning.

This is the way we scrub the floor,
We scrub the floor, we scrub the floor,
This is the way we scrub the floor
So early Wednesday morning.

This is the way we go to church,
We go to church, we go to church,
This is the way we go to church,
So early Sunday morning.

This is the way we mend our clothes,
We mend our clothes, we mend our clothes,
This is the way we mend our clothes,
So early Thursday morning.

This is the way we sweep the house,
We sweep the house, we sweep the house,
This is the way we sweep the house
So early Friday morning.

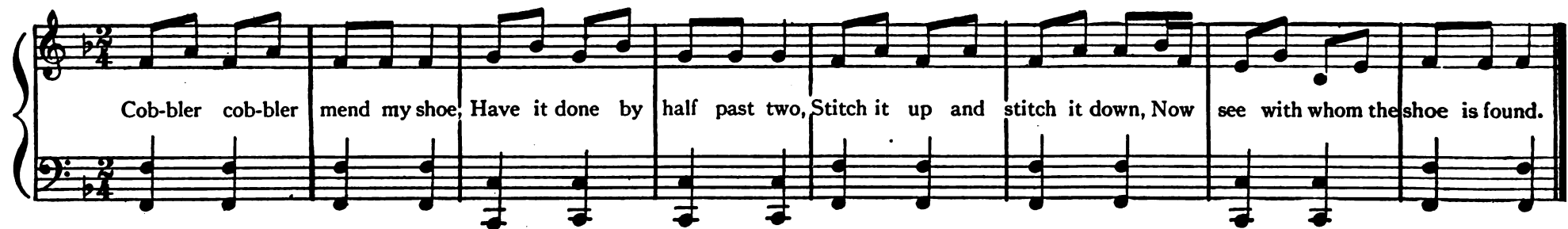
This is the way we bake our bread,
We bake our bread, we bake our bread,
This is the way we bake our bread,
So early Saturday morning.

DIRECTIONS. The game consists in simply suiting the actions to the words of the song, singing and circling to the first verse between the activities. It is especially attractive to little girls who love to go through the dumb show of washing, ironing, sweeping, etc.

HUNT THE SLIPPER

19

ENGLISH



DIRECTIONS. The children sit on the floor in a circle. One in the middle gives a slipper to one of the circle saying: "This must be quickly mended." The cobbler promises. The circle, pretending to work, chant the above. The customer demands his shoe. The cobbler has not got it. It is quickly passed about and the child with whom it is found goes into the middle.

THE MUFFIN MAN

NEW ENGLAND



Oh, yes I know the muffin man,
The muffin man, the muffin man,
Oh, yes I know the muffin man,
That lives in Drury Lane.

DIRECTIONS. Children stand in circle while one in the center dances up to another and asks. This one answers and then joins the one in the center. These dance and sing "Two of us know the muffin man," until all are chosen when they sing: "All of us know," etc.

FARMER IN THE DELL

AMERICAN



- | | | |
|--------------------------------|-----------------------------|--|
| 2. The farmer takes a wife, | The farmer takes a wife, | Heigh-ho the derry oh, the farmer takes a wife. |
| 3. The wife keeps the house, | The wife keeps the house, | Heigh-ho the derry oh, the wife keeps the house. |
| 4. The man milks the cow, | The man milks the cow | Heigh-ho the derry oh, the man milks the cow. |
| 5. The cow gives the milk, | The cow gives the milk, | Heigh-ho the derry oh, the cow gives the milk. |
| 6. The maid skims the milk, | The maid skims the milk, | Heigh-ho the derry oh, the maid skims the milk. |
| 7. The milk gives the cream, | The milk gives the cream, | Heigh-ho the derry oh, the milk gives the cream. |
| 8. The cream makes the cheese, | The cream makes the cheese, | Heigh-ho the derry oh, the cream makes the cheese. |
| 9. The child wants the cheese, | The child wants the cheese, | Heigh-ho the derry oh, the child wants the cheese. |
| 10. The mouse eats the cheese, | The mouse eats the cheese, | Heigh-ho the derry oh, the mouse eats the cheese. |
| 11. The dog smells the mouse, | The dog smells the mouse, | Heigh-ho the derry oh, the dog smells the mouse. |
| 12. We'll all chase the mouse, | We'll all chase the mouse, | Heigh-ho the derry oh, we'll all chase the mouse. |



DIRECTIONS. This game is modelled after the old street favorite. The children move in the circle singing. One child stands in the center and at the singing of each verse one child is called in to represent the farmer, wife, man, etc. The privilege of choosing each time falls upon the last one called in. The one who catches the mouse then becomes the farmer, and the game is repeated.

GARDEN GAME

2

FRENCH

Adapted

This is how we spade the ground, In our gar - den, in our

gar - den, This is how we spade the ground. In our pret - ty gar - den bed.

This is how we rake the ground, In our garden, in our garden, This is how we rake the ground, In our pretty garden bed.
 This is how we sow the seed, In our garden, in our garden, This is how we sow the seed, In our pretty garden bed.
 This is how we pull the weeds, In our garden, in our garden, This is how we pull the weeds, In our pretty garden bed.
 This is how we plant the beans, In our garden, in our garden, This is how we plant the beans, In our pretty garden bed.
 This is how we hoe the corn, In our garden, in our garden, This is how we hoe the corn, In our pretty garden bed.
 This is how we pick the fruit, In our garden, in our garden, This is how we pick the fruit, In our pretty garden bed.

DIRECTIONS. Child stands in center of circle representing by his movements the activities of the gardener. Then all imitate and sing. A new child is chosen each time. The subjects of the farmer, the meadow, flower bed, etc., may be worked out in a similar way. It is best to exhaust one subject before taking another.



OATS, PEASE, BEANS, AND BARLEY GROW

ENGLISH

Oats, pease, beans, and bar - ley grow, Oats, pease, beans, and barley grow, Can you or I or any-one . know How

oats, pease, beans, and bar - ley grow. Thus the farm - er sows his seed, Thus he stands and takes his ease, Tra la la la la la

Stamps his foot and claps his hands and turns a - round and views the land. Wait - ing for a part - ner, Tra la la la la la la la la la la la la la la la la

Wait - ing for a part - ner, O - pen the ring and choose one in, While we all gai - ly dance and sing.

DIRECTIONS. Children dance in a circle with one in the center who personates the farmer. All the circle imitate action which may be varied. The child chosen remains in ring and during the singing of "Waiting for a partner," etc., chooses a child for a partner. They dance together while circle repeats chorus to tra-la-la. Child last chosen remains in circle and game is repeated. When there are many children let all the chosen ones remain in the circle. The outer ring is soon exhausted and all dance off together.

JOLLY IS THE MILLER

ENGLISH

The musical score is written for piano and voice. It consists of three systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the treble staff. The first system contains the first two measures of the song. The second system contains the next two measures. The third system contains the final two measures. The melody is simple and catchy, with a clear rhythmic pattern. The piano accompaniment consists of chords and single notes in the bass line.

Jol - ly is the mil - ler who lives by the mill, The
wheel goes round with a right good will; One hand in the hop - per and the
oth - er in the sack, The right steps for - ward and the left steps back.

DIRECTIONS. Form a double circle, children marching with linked arms around the miller who stands in the center. Children change partners at the words "right steps forward and the left steps back." The miller then has a chance to get a partner. The child left without a partner becomes the miller.

TEN LITTLE INDIANS

AMERICAN

One lit - tle, two lit - tle, three lit - tle In - dians, Four lit - tle, five lit - tle, six lit - tle In - dians,
 Ten lit - tle, nine lit - tle, eight lit - tle In - dians, Seven lit - tle, six lit - tle, five lit - tle In - dians,

Seven lit - tle, eight lit - tle, nine lit - tle In - dians, Ten lit - tle In - dian boys.
 Four lit - tle, three lit - tle, two lit - tle In - dians, One lit - tle In - dian boy.

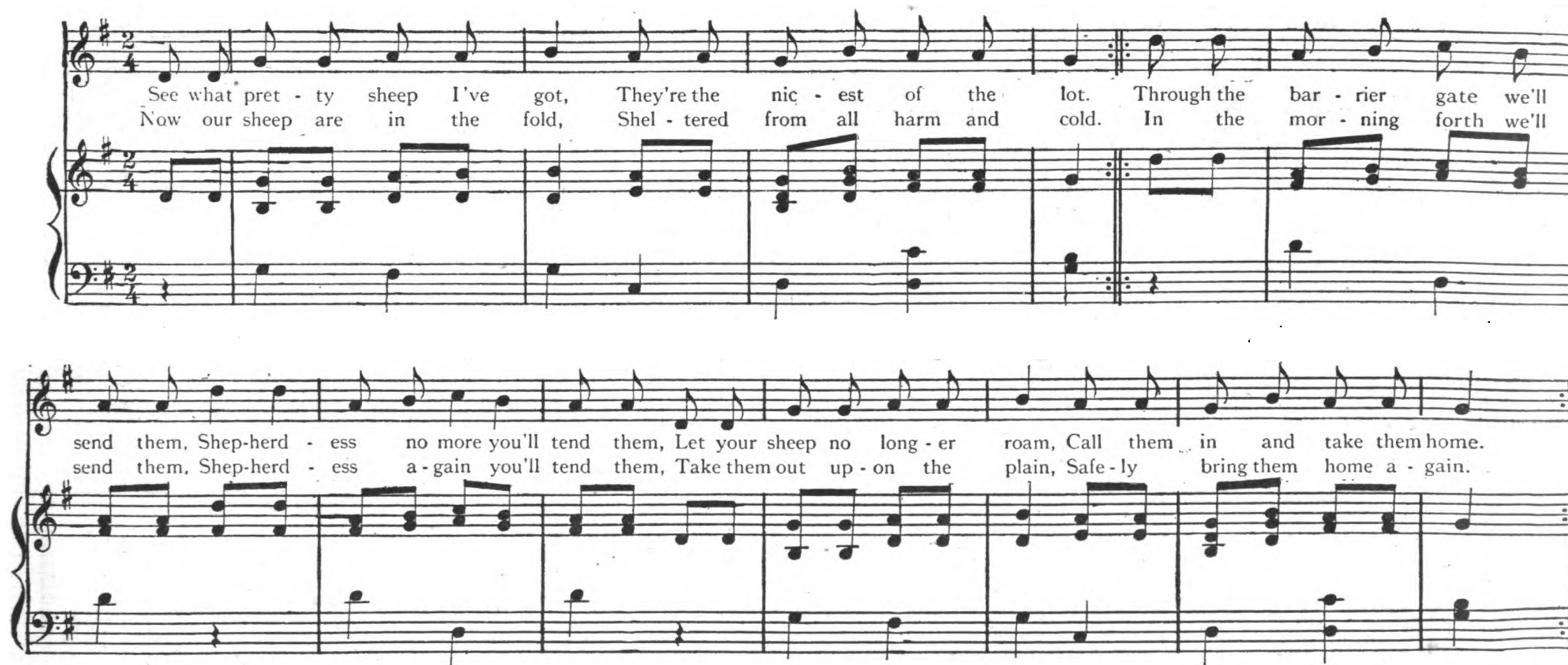


DIRECTIONS. *Counting Game.* While singing *one, two, three*, etc., children suddenly appear one by one and stand in a row, disappearing to the second verse in like manner. After counting up to ten the children may all join hands and hop to the singing of the first verse, then silently disappear to the counting of the last verse. Let them come in hopping, Indian fashion, also hopping in the circle instead of dancing.

THE SHEPHERDESS

2

FRENCH



See what pret - ty sheep I've got, They're the nic - est of the lot. Through the bar - rier gate we'll
Now our sheep are in the fold, Shel - tered from all harm and cold. In the mor - ning forth we'll

send them, Shep-herd - ess no more you'll tend them, Let your sheep no long - er roam, Call them in and take them home.
send them, Shep-herd - ess a - gain you'll tend them, Take them out up - on the plain, Safe - ly bring them home a - gain.

DIRECTIONS. Children form a ring. One of the girls stands in the center with an improvised crook. While singing the first two lines alone she points her crook to a child standing in the circle, who joins hands with her and the children to the right pass under, all the circle taking hold of hands or skirts, following until all have passed through the gate in this manner, singing the refrain. To the singing of the second verse the children return through the gate and scatter upon the plain while the shepherdess attends them. Then circle again and repeat. Children may wind themselves up as they pass through unwinding as they return into the circle when the first child leaves the crook to the last one chosen and the game is repeated.



SNAIL GAME

GERMAN

1. "Hand in hand you see us well, Creep like a snail in - to its
 2. "Hand in hand you see us well, Creep like a snail in - to its

shell, Ev - er near - er, ev - er near - er, Ev - er clo - er, ev - er
 shell, Ev - er far - ther, ev - er far - ther, Ev - er wid - er, ev - er

clos - er, Who'd have thought this lit - tle shell Would have held us all so well?"
 wid - er, " " " " " " " " " "

DIRECTIONS. . As they sing the children form a line, join hands, and march in long winding line. The leader the (snail) then stands still while the line winds about him to form the shell. When the shell is formed all repeat:

3

"The snail lives in his hard round house
 In the orchard under the tree;
 Says he: 'I have but a single room,
 But it's large enough for me.'

4

"The snail in his little house doth dwell
 From week's end to week's end
 You're always at home, Master Snail, that's very well,
 But you never receive a friend.

As the children cease repeating the above two verses, the shell unwinds, and the children choose another snail.

LADY FAIR, OH LADY FAIR

21

FRENCH

Cho. Lady fair, oh lady fair, Tell what dress you wish to wear. Lady Since you ask me I will tell,

Dress of satin suits me well. Cho. Oh look at our lad-y oh look at our lad-y a dress of sat-in she'll wear.

Lady fair, oh lady fair,
Tell what shoes you wish to wear
Since you ask me I will tell,
Shoes of morocco suit me well.
Oh look at our lady, oh look at our lady,
Shoes of morocco she'll wear.

Lady fair, oh lady fair,
Tell what hat you wish to wear
Since you ask me I will tell,
A hat of feathers suits me well.
Oh look at our lady, oh look at our lady,
A hat of feathers she'll wear.

Lady fair, oh lady fair,
Tell what necklace you wish to wear
Since you ask me I will tell,
A necklace of diamonds suits me well.
Oh look at our lady, oh look at our lady,
A necklace of diamonds she'll wear.

DIRECTIONS. The interest in this very old game seems to center about articles of dress and finery, and may be used in lighter vein. In this case some of the affectations of the fine lady are indulged in by the child who represents her, as in answer she walks singing up and down before the other children. It may be used seriously to describe clothing and fabrics. Children will freely improvise their illustrations.

THE MUSICIAN

GERMAN

Solo. I am a young mu-si - cian From Flanders have I come I can play sweet mu-sic Up - on my fid - dle
 Cho. He is a young mu-si - cian From Flanders has he come He can play sweet mu-sic Up - on his fid - dle

Fiddle dee dee dee Fiddle dee dee dee Fiddle dee dee dee dum dee. Thus I play the Fiddle Thus he plays the Fiddle

DIRECTIONS. This game may be played seated, the "musician" standing before the children. The scene represents a village group gathered about a wandering musician giving an account of himself. The chorus represents the curious villagers. Trumpets, cellos, drums, accordions, pianos, etc., are imitated. All the statements are immediately answered by the group.

HARE IN THE HOLLOW

Hare in the hollow, Follow follow, Hare on the hill, Round by the mill, The hounds circle round, No escape can be found, And the hare is caught at last.

DIRECTIONS. The hare moves in and out the circle of singing children. At the words, "The hounds circle" etc., the circle suddenly closes, and the hare if he does not make good his escape must continue playing. The child by whom the hare is caught takes his place.

PUNCHINELLO

29

FRENCH

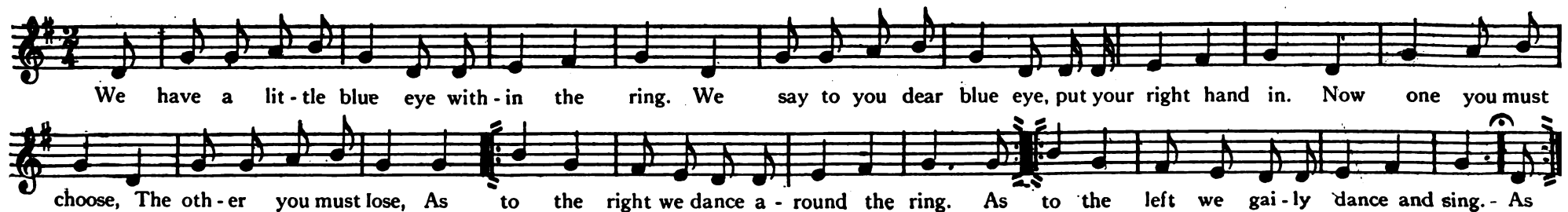


Ah! who comes here, Pun-chi - nel - lo lit - tle fel - low, Ah! who comes here, Pun-chi-nel, my lit - tle dear.
What can he do, Pun-chi - nel - lo lit - tle fel - low, We'll do it too, Fun-ny lit - tle Pun - chi - nell.

DIRECTIONS. Children are occasionally very fond of "acting funny." This little rhyme is sung while one child improvises curious attitudes for which the Punchinello offers occasion. The children walk slowly keeping time with their feet, moving in imitation of the gestures of Punchinello.

CHOOSING GAME

DUTCH

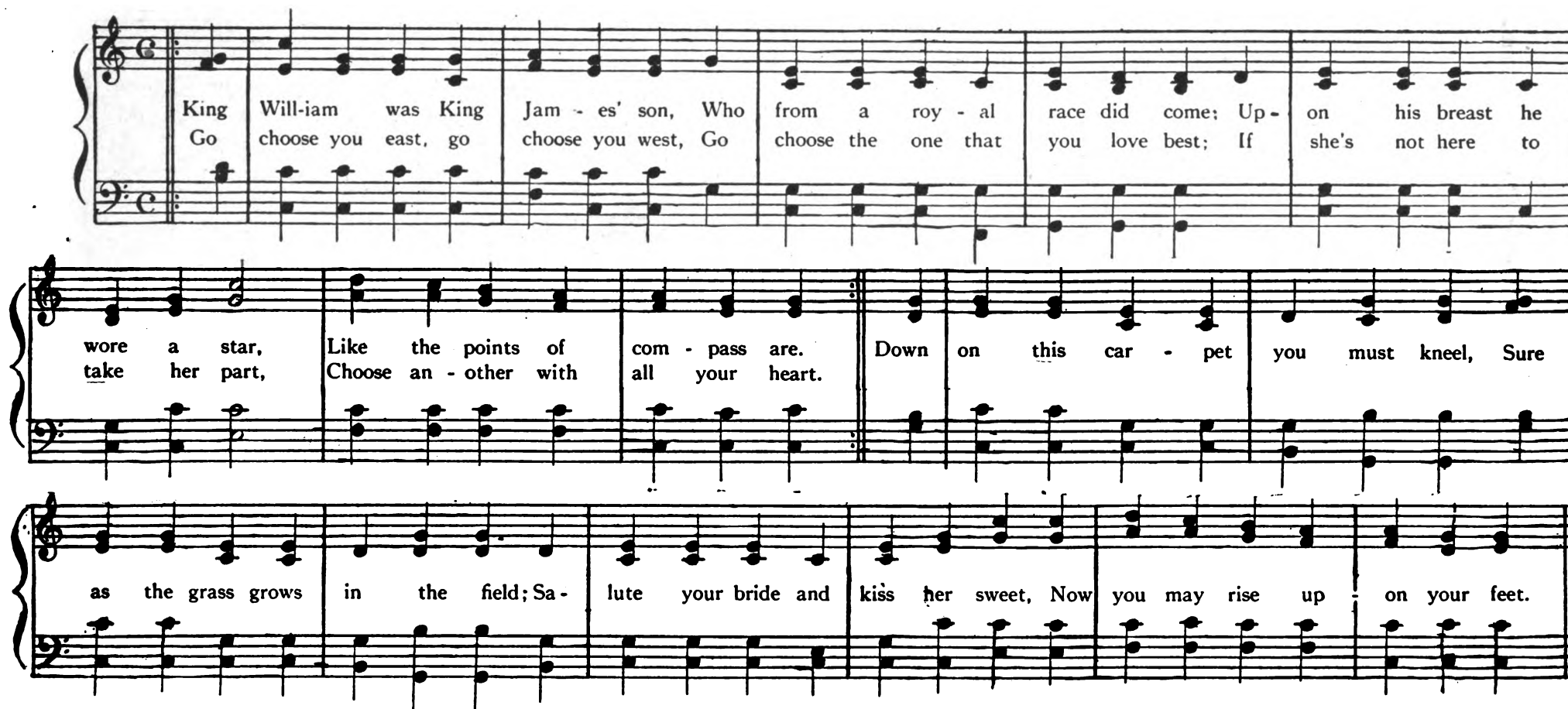


We have a lit - tle blue eye with - in the ring. We say to you dear blue eye, put your right hand in. Now one you must
choose, The oth - er you must lose, As to the right we dance a - round the ring. As to the left we gai - ly dance and sing. - As

DIRECTIONS. This contribution from Holland is made attractive by choosing and color. The word blue may be changed to black brown, etc., also hair, and dress may be substituted. The game is played by children circling in a ring, chanting the song. The child standing in the center chooses and points to a child in the circle. At the words, put your right hand in, they clasp hands and exchange places. The one who goes out gives the left hand to the child on the right continuing in a grand-right-and-left, until the change announced by the words, when all turn in the other direction. Repeat, the child in the center choosing a new color.

KING WILLIAM

ENGLISH



King Will-iam was King Jam - es' son, Who from a roy - al race did come; Up - on his breast he
Go choose you east, go choose you west, Go choose the one that you love best; If she's not here to

wore a star, Like the points of com - pass are. Down on this car - pet you must kneel, Sure
take her part, Choose an - other with all your heart.

as the grass grows in the field; Sa - lute your bride and kiss her sweet, Now you may rise up on your feet.



DIRECTIONS. This game has been a great favorite among all children, and is here introduced as one of the best of the marriage type. The children circle about one child standing in the center of the ring who chooses a partner and goes through the pantomime ceremony. At the close of the verses the child chosen in, remains in the circle and in turn chooses another.

VISITING GAME

HAYDE

Adapted

The musical score is written for a piano accompaniment in 2/4 time, with a key signature of one sharp (F#). It consists of three systems of staves. The first system contains the first line of the song, the second system contains the second line, and the third system contains the third line. The lyrics are written below the treble clef staff of each system. The piano part is indicated by a large brace on the left of each system, encompassing both the treble and bass clef staves.

Lit - tle, play-mate walk with me, On this pleasant, sun - ny day, All our lit-tle friends we'll see, Passing on our way.

Cho.—Singing tra-la-la and clap.

Both your hands now give to me, And make a pret - ty bow. Playmates all to - geth - er sing, As we go skip - ping

now. Now good-by, play-mate dear, We have had a mer - ry time, I will leave you here.

DIRECTIONS. Children stand in rows facing each other. Two partners at the head bow and join hands, walk down the row bowing and nodding to the friends on either side. If the row is short they return to the head, if long they stay at foot, take each other by the hands, bow and then skip, return and bow and find place at foot of row. While partners are skipping others clap and sing. Repeat until all have played. Not more than eight or ten couples should be placed in one set.



LOOBY LOO

ENGLISH

Here we dance loo - by loo, Here we dance loo-by light, Here we dance loo - by loo, All on a Sat - ur-day night.

Put your right hands in, Put your right hands out, Then give your right hands a shake, shake, shake, And turn yourselves a - bout.

Put your left hands in,
 Put your left hands out,
 Give your left hands a shake, shake, shake,
 And turn yourselves about.
 Cho. Here we dance looby loo, etc.

Put your right feet in,
 Put your right feet out,
 Give your right feet a shake, shake, shake,
 And turn yourselves about.
 Cho. Here we dance looby loo, etc.

Put your left feet in,
 Put your left feet out,
 Give your left feet a shake, shake, shake,
 And turn yourselves about.
 Cho. Here we dance looby loo, etc.

Put all your noddles in,
 Put all your noddles out,
 Give all your noddles a shake, shake, shake,
 And turn yourselves about.
 Cho. Here we dance looby loo, etc.

Then put your whole selves in,
 Then put your whole selves out,
 Then give your whole selves a shake, shake, shake,
 And turn yourselves about.
 Cho. Here we dance looby loo, etc.

DIRECTIONS. Children join hands in a circle singing and dancing swaying from foot to foot with rhythm of the music for first verse. With second verse stand still and imitate action. Repeat first verse as chorus between activities.

IN THE SPRING

FRENCH

In the spring, in the spring, Danc - ing gai - ly, danc - ing gai - ly, In the spring, in the
On the bridge, on the bridge, Danc - ing gai - ly, danc - ing gai - ly, On the bridge, on the

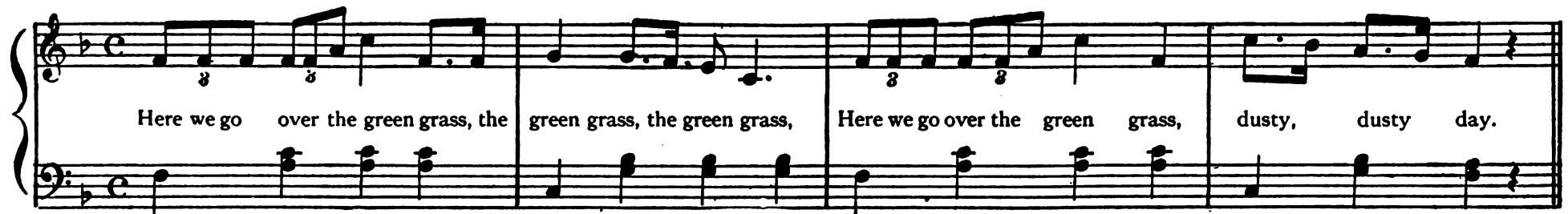
spring, Danc - ing gai - ly as we sing. Child - ren all do this way, Then a - gain do that way.
bridge, Danc - ing gai - ly as we sing. Gentleman all do this way. Then a - gain do that way.

DIRECTIONS. Here are given both settings, the old French version and a modern adaptation. Social courtesies are imitated in the French setting. With the words "In the spring," children's games, jumping rope, kites, marbles, rolling hoop, etc., may be imitated. Also the activities of home, farm, and garden represented. With change of season we may have summer, fall, and winter occupations.

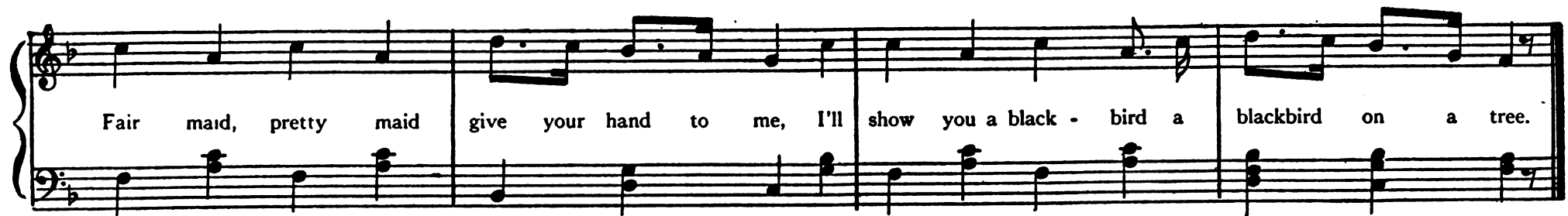
Children join hands and circle to the right for first half of song then reverse to left. One child in the center sings and gives gesture. Then all imitate while singing last two lines. Repeat refrain while a new child is chosen.

THE GREEN GRASS

ENGLISH



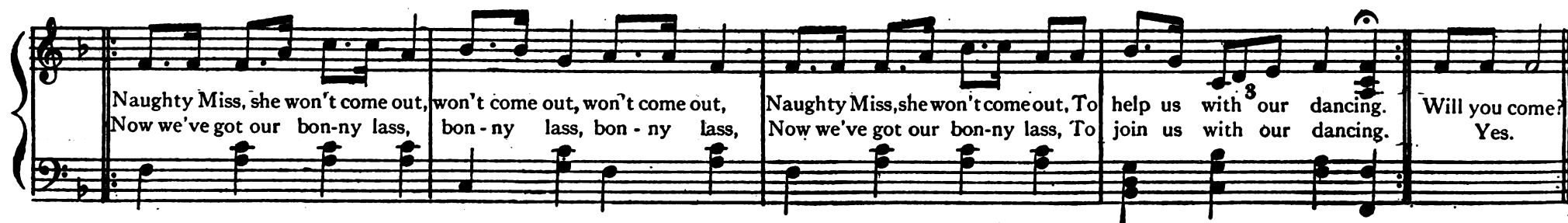
Here we go over the green grass, the green grass, the green grass, Here we go over the green grass, dusty, dusty day.



Fair maid, pretty maid give your hand to me, I'll show you a black - bird a blackbird on a tree.



We'll all go roving, Roving side by side, We'll take the fairest And choose her for our bride. Will you come? No.



DIRECTIONS. The players form in two lines. One line stands still, while the other walks forward and backward, singing the verses. A child to be chosen has previously been decided upon by those advancing, and at the question, "Will you come?" the name of the one chosen is supplied, and he replies, "No." The line then forms a ring, and dances around while singing "naughty lad," etc. In case a girl is chosen, "lass" is sung instead of "lad." The question, "Will you come?" is asked again, and the child replies, "yes." The child goes over the line, and all dance around together. The line continues to advance and retire, singing the verses, until all have been chosen. In case the child says, "No" to both questions, the line has to repeat the verses and choose another child.



THE CHIMES OF DUNKIRK

Allegro

The musical score for 'The Chimes of Dunkirk' is written for piano in 2/4 time. It consists of two systems of music. The first system ends with the word 'Fine.' and the second system ends with 'D.C.' (Da Capo). The melody is primarily in the right hand, with a supporting bass line in the left hand. The key signature has one sharp (F#).

DIRECTIONS. Beat three times with the foot during the first two bars, then clap the hands three times during the third and fourth bars, and then all dance in a ring. Various figures may be improvised by placing partners in opposite rows dancing to each other.

IN THE LAND OF FRANCE

FRENCH

Allegretto

The musical score for 'In the Land of France' is written for piano in 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Allegretto'. The key signature has one sharp (F#). The lyrics are: 'In the land of France as they tell me, as they tell me, In the land of France they know the way to'.

dance. This is the way that they dance the chas - sez. In the mer - ry mer-ry land of

France This is the way that they dance the chas - sez In the mer - ry mer - ry land of France.

In the land of Ireland, as they tell me, as they tell me,
 In the land of Ireland, this is the way they dance.
 || This is the way that they dance the jig;
 || In the merry, merry land of Ireland.

In the land of England, as they tell me, as they tell me,
 In the land of England, this is the way they dance.
 || This is the way that they dance the Hornpipe,
 || In the merry, merry land of England.

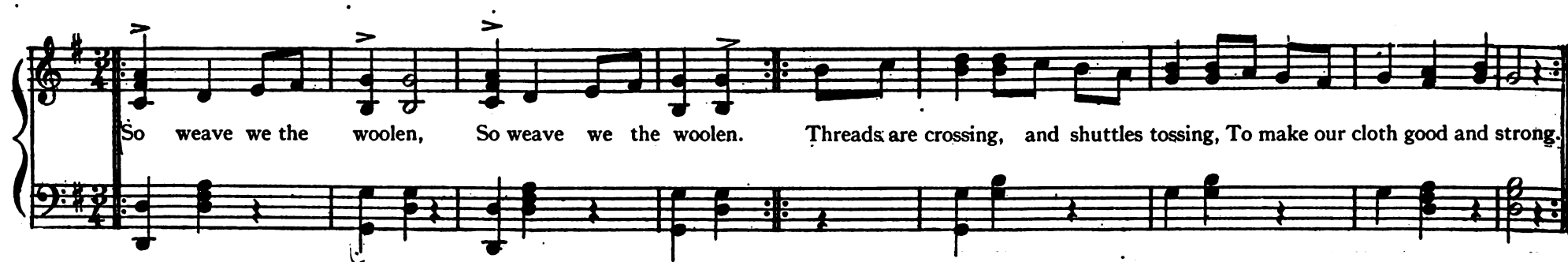
In the land of Spain, as they tell me, as they tell me,
 In the land of Spain, this is the way they dance.
 || This is the way that they dance the Bolero,
 || In the merry, merry land of Spain.

In the land of Scots, as they tell me, as they tell me,
 In the land of Scots, this is the way they dance.
 || This is the way that they dance the Fling,
 || In the merry, merry land of Scots.

DIRECTIONS. Children stand in rows facing center. One child chooses a country; all sing and imitate steps and gestures of national dance. Other countries may be represented.

WEAVING GAME

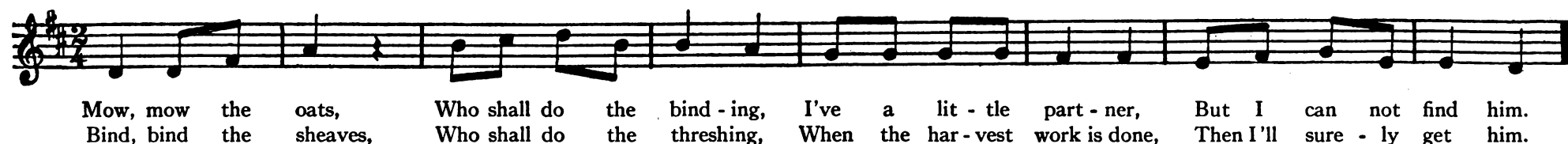
SWEDISH



DIRECTIONS. The Swedish weaving game is one of very ancient origin, and has incidently become embodied in the Virginia reel and many other dances in which weaving figures are used. The partners stand in two opposite rows. Taking hands they approach rapidly to the center and back to places to the singing of the first two lines. This represents the beating of the threads together. The head couple dances up and down the middle and then with opposite corners, linking arms at the center and with other figures which show the pulling of threads together. Marching and forming bridge are imitations of tossing the shuttle. The very pretty figure of each couple passing under the bridge in turn forming another, makes the darning figure. The quaint song here given is accompanied by very rapid movement of the feet. Stamp with foot at "weave."

MOW, MOW, THE OATS

SWEDISH



DIRECTIONS. Here we evidently find a survival of an old harvest game. The children dance and sing in simple circle, and at the singing of the last line, they drop hands and turn to get the partners they have previously agreed upon in their minds. As two often choose the same one, great merriment arises. A grand right-and-left is danced until the chosen one is reached. When partner is reached end with a skip around the circle.

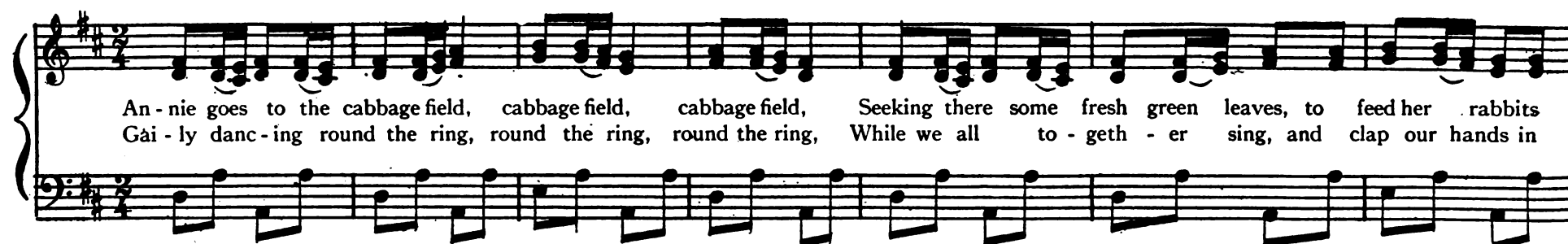
CHARACTER DANCE

(Sla Nanyinka Do Zeli)

3

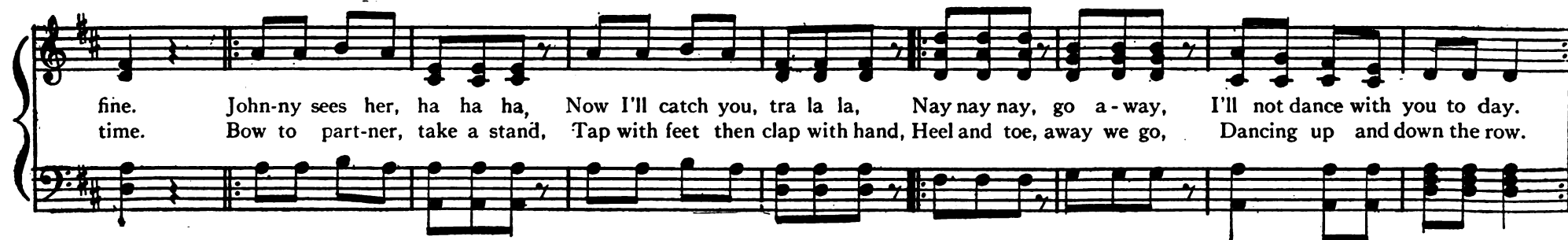
BOHEMIAN

Polka Step



An - nie goes to the cabbage field, cabbage field, cabbage field, Seeking there some fresh green leaves, to feed her rabbits
Gai - ly danc - ing round the ring, round the ring, round the ring, While we all to - geth - er sing, and clap our hands in

Stand facing, clapping, stand again, stamping, threatening, circle.



fine. John-ny sees her, ha ha ha, Now I'll catch you, tra la la, Nay nay nay, go a - way, I'll not dance with you to day.
time. Bow to part-ner, take a stand, Tap with feet then clap with hand, Heel and toe, away we go, Dancing up and down the row.

DIRECTIONS. This may be danced merely with partners, or may be used with many children, placed in two rows or semi-circles. The children dance singly down the outside and meet at the foot. Here they clap, stamp, and gesture, and at the last turn dance together. The words of the original are given, to show its spirit of fun. Also words of a general interpretation are added. Where the larger group of children play, the children should dance up the row and back again to the foot, in order to give all an opportunity to take part.

HANSEL AND GRETEL DANCE

(Folk Dance)

HUMPERDINK

1. Lit - tle play - mate dance with me Both your hands now give to me Point your toe, away we go, Up and down the mer - ry row.

2. Tra la la la la la la Tra la la la la la la, Tra la la la la la la la, Tra la la la la la la.

3. With your feet go tap, tap, tap, With your hands go clap, clap, clap, Point your toe, away we go, Up and down the merry row.
With your head go nip, nip, nip, With your fing - ers snip, snip, snip, Point your toe, away we go, Round and round so merry oh.



DIRECTIONS. I. Children stand in opposite rows facing partners. Two children at the head, bow and join hands, heel and toe, and dance up and down the row. II. Make arch with the hands, while others dance through, back to their places, leaving first couple at foot of the row. III. All dance tapping and clapping joining with opposite partner in a turn. Next couple then begin. Continue until all have danced.

SOCIAL GAME

(Tune: Comin' Through the Rye)

4

ADAPTED

Lads and las-sies out a-walk-ing Chanc'd one day to meet; First they bowed, then clasp-ing hands, Danced with nimble feet.
Lads and las-sies home re-turn-ing Gai-ly waved good by; Hop- ing soon to meet a- gain, Coming thro' the rye. *D. C. last verse*

Lively

Tra - la - la - la, Tra - la - la - la, Tra - la - la - la - la, Tra - la - la - la, Tra - la - la - la - la, Com-ing thro' the rye.



DIRECTIONS. Four children step from the circle to the center of the ring. Then walk and sing. Then bowing to a partner join hands and skip to the chorus gaily about the ring. To the last verse they leave their partners in the center of the ring returning to the circle. The game is repeated each time with a new set of children until all have danced.



THE CHRISTMAS WREATH

GERMAN

We twine the boughs of hol - ly green, In wreath-ing hap - py

cir - cle; Old Christ-mas comes! but once a year To cheer and to bless us. Danc - ing,

Sing - ing, wreaths and ribbons gaily swing - ing, Glad greet - ings bringing, For our merry, merry Christmas time.



We'll ring the merry Christmas bells,
Come all ye friends and join us;
Of Christmas joy their music tells,
In sweet and tuneful chorus.

Cho. Dancing, singing,
Hark the bells are gaily ringing,
Glad greetings bringing,
For our merry, merry Christmas time.

DIRECTIONS. The children bearing wreaths and twined boughs of holly wind in and out in opposite moving circles. At the chorus they raise and swing their wreaths keeping time by swaying from side to side with dancing steps. For the second verse the large circle may break into a number of smaller ones. At the chorus all imitate the ringing of bells. This may also be used as a Maypole song with appropriate words. In that case the ribbons are fastened to a pole or if indoors to a large hook in the center of the ceiling. The latter method may also be used for the boughs of holly.

CHILDREN'S SPRING PLAY RHYMES

The merry rhymes and games of the springtime of our childhood recall many happy moments of joyful, tho strenuous play. These vigorous and healthful pullings and stretchings are not meant for gingerbread children. They breathe the very essence of healthful romping on the green grass and pure childlike abandon.

THE WELL

Draw a bucket of water
For my lady's daughter.
One in a rush, two in a rush
Here we all go under the bush.
Bundle of rags, etc.

Four children stand in couples opposite each other, joining hands across and pulling forward and backward. At words "here we all" the two with arms on top throw them over the heads of the other two who duck under. The latter do the same in turn, when all four jump about in a lively manner to the words "bundle of rags," etc. until they fall down.

CHURNING BUTTER

Churn, butter, churn,
Turn, butter, turn,
Up with the dasher,
Down with the dasher
Churn, butter, churn.

Two children stand back to back, hooking arms at elbows. They then lift each other alternately to the accent of the rhyme. Only children of the same size should try this. It is a good back stretching exercise. Chinese children call this:

POUNDING RICE

Up you go, down you go,
Pounding, pounding rice just so.

WASHING DISHES

Wash my ladies' dishes,
Hang them on the bushes.
When the bushes begin to crack,
Hang them on the donkey's back.
When the donkey begins to run,
Then we'll have some jolly fun.

Two children stand facing, join hands and swing arms from side to side to the end of the rhyme, when they proceed to "wring my lady's dish cloth" in jolly fashion until tired. This supplies good arm and shoulder stretching.

PLAYING CHEESES

Green cheeses, yellow laces,
Up and down the market places,
Happy hearts and pleasant faces
As down we go.

A favorite twirling game for little girls. They spin round and round through the rhyme and then sit down suddenly with inflated skirts or pinafores spread out like a great cheese.

PLAYING PUMPKINS

Pumpkin yellow, pumpkin red
I'll see if you're ripe with a tap on your head.

This game in England is called Honey Pots.

A boy's game. A number sit in a row, each one with fingers locked under his own knees. The farmer comes around and tests them by tapping them and two boys take hold of either arm and lift them, shaking them to see if they can break the grip, finally carrying them off to the wagon or grocer.

TURNING THE MILL

You be the roller and crush with power,
I'll be a millstone and grind the flour.

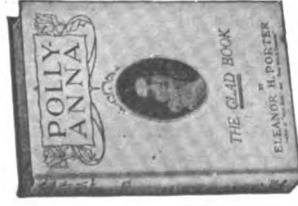
Two children stand facing a little to one side of each other, crossing arms front and back over each other's shoulders. As the rhyme is repeated the children turn arms from side to side over each other's heads.

HOW MANY MILES TO BABYLON

"How many miles to Babylon?"
"Three score and ten."
"Will we be there by candlelight?"
"Yes and back again."
"Open your gates and let us through."
"Not without a beck and a boo."
"Here's a beck and here's a boo."
"Here's a friendly nod for you."
"Open your gates and let us through."

The children stand in two lines facing each other about eight or ten feet apart. The children all have partners but take hold of hands in lines all moving together and reciting in unison. The lines rock back and forth, bodies and arms swinging to the rhythm of the words. At "here's a beck," heads are nodded and at "here's a boo," a curtsy dropped and heads nodded, and then sides having been agreed upon, couples raise arms and other couples go under as both walk forward. Both sides turn around and again walk through, the opposite sides raising and lowering arms. The game may be repeated as often as liked.

Books for School and Home Reading



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Teaches a simple, wholesome lesson, which, if followed, would quickly transform this old world as a place to live in.

†Pollyanna Grows Up

Pollyanna's girlhood and maidenhood are just as cheery, helpful and optimistic as her childhood.
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The dearest and most delightful child imaginable. Written for young people, but filled with charm for older folks.



†Anne of Avonlea
NO. CL250.....\$1.75
A heroine who out-charms thousands of princesses of fiction, and reminds one of the dear, sweet girl we all should like to know.

†Chronicles of Avonlea NO. CL251.....\$1.75

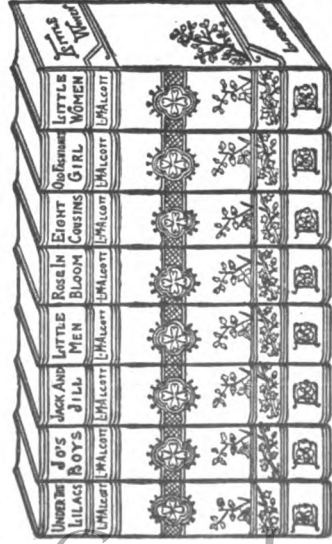
The author shows wonderful knowledge of humanity and the treatment of the tender warm heartedness in the peculiarities of the characters.

†Anne of the Island NO. CL252.....\$1.75

It is a delightful privilege to be on intimate terms with Anne while she is growing up.

†Further Chronicles of Avonlea

NO. CL253.....\$1.75
A new "Anne Book" which is a worthy successor to the others and will be eagerly welcomed by the multitude of lovers of this series.



†The Bobbsey Twins Books By Laura Lee Hope

Price Each.....75 Cents
Books that charm the hearts of the little ones of five to ten years. The haps and mishaps of the twins make decidedly entertaining reading, many of the adventures being comical in the extreme. Attractively bound in cloth with decorative gift wrapper.
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NO. CL264 The Bobbsey Twins in the Country
NO. CL265 The Bobbsey Twins at the Seashore
NO. CL266 The Bobbsey Twins at School
NO. CL267 The Bobbsey Twins at Snow Lodge
NO. CL268 The Bobbsey Twins on a Houseboat
NO. CL269 The Bobbsey Twins at Meadow Brook
NO. CL270 The Bobbsey Twins at Home
NO. CL271 The Bobbsey Twins in a Great City
NO. CL272 The Bobbsey Twins on Blueberry Island
NO. CL273 The Bobbsey Twins on the Deep Blue Sea
NO. CL274 The Bobbsey Twins in Washington
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†Miss Billy

By Eleanor H. Porter
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A most interesting story, abounding in pleasing incident, humor, pathos and alluring uncertainty.

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NO. BL23 Little Men
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NO. CL280 Bunny Brown and His Sister Sue at Aunt La's City Home
NO. CL281 Bunny Brown and His Sister Sue in the Big Woods
NO. CL282 Bunny Brown and His Sister Sue on an Auto Tour
NO. CL283 Bunny Brown and His Sister Sue and Their Shetland Pony
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NO. BL52 Little Colonel at Boarding School
NO. BL53 Little Colonel in Arizona
NO. BL54 Little Colonel's Christmas Vacation
NO. BL55 Little Colonel, Maid of Honor
NO. BL56 Little Colonel's Knight Comes Riding
NO. BL57 Little Colonel's Chum: Mary Ware
NO. BL58 Texas Ware in Mary Ware's Promised Land
NO. BL59 Mary Ware's Promised Land

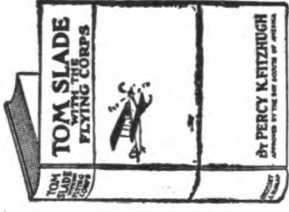
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NO. BL40 Stories Polly Pepper Told
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NO. BL42 Five Little Peppers Abroad
NO. BL43 Five Little Peppers at School
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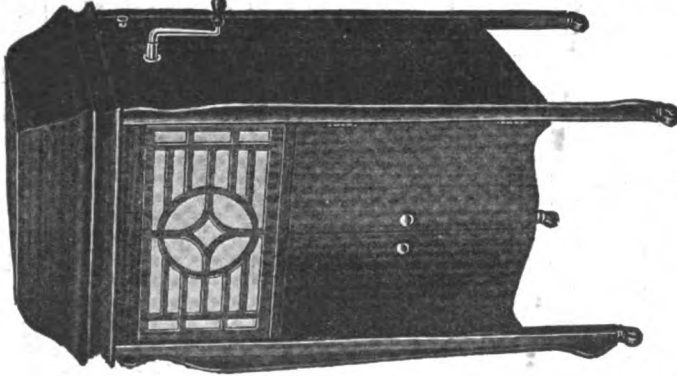
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EQUAL TO \$150 OR \$200 MACHINE

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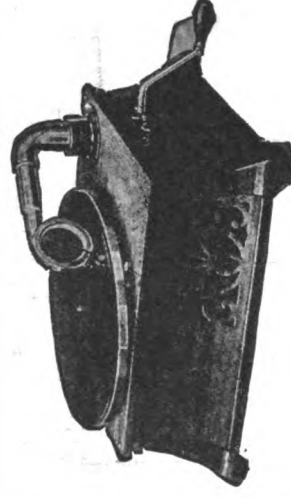
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